



THURSDAY NOON SERIES

Historical Performance  
Ensembles

Gregory Johnston, director



Thursday, November 30  
12:10 pm

PROGRAMME

*Balsamus*

Guillaume Dufay (c1398-1474)

*El Grillo*

Josquin Desprez (c1440-1521)

*Le chant des oiseaux*

Clément Janequin (c1485-1558)

Katherine Hill, Christine Howlett, *soprano*

Dean Kustra, *countertenor*

John Haines, *tenor*

José Gotera, *bass*

*Toccata Prima, Toccate e Partite (Bk I)*

Girolamo Frescobaldi (1583-1643)

Carol Lin, *harpsichord*

"Fili, mirando il cielo," *Le nuove musiche*

Giulio Caccini (c1545-1618)

Tracy Smith, *soprano*

Carol Lin, *harpsichord*

*Fantasia, Fitzwilliam Virginal Book*

William Byrd (1543-1623)

Anna Chan, *harpsichord*

"O quam metuendus est locus iste,"

*Opella nova II*

Johann Hermann Schein (1586-1630)

"Verbum Caro" and "Rorate coeli desuper,"

*Kleine geistliche Konzerte II*

Heinrich Schütz (1585-1672)

Katherine Hill, Christine Howlett, *soprano*

Esteban Cambre, *bass*

Anna Chan, *harpsichord*

Walter Hall, Edward Johnson Building  
Admission Free, Information 978-3744



## NOTES

*Balsamus.* Written for the Saturday before Easter, 1431. The text describes the holy oils and their meaning on this occasion, and waxen figures called "Agnus dei" that were distributed by the Pope.

*El Grillo.* The cricket is a good singer, and even when it is too hot for everyone else, he continues to sing of love.

*Les chant des oiseaux.* "Wake up this fine May morning and listen to the birds sing." The symbolic message of the birds includes fidelity (turtle dove), beauty and vanity (peacock), warning to lovers (lark), erotic love (nightingale), and cuckoldry (cuckoo).

*Toccata Prima.* According to Frescobaldi's contemporary, Michael Praetorius, a toccata is most often conceived as "a prelude that an organist, starting to play, fantasizes out of his head before commencing a motet or fugue."

*Fili, mirando il cielo.* Tearful Phyliss laments to the heavens: if love treats her cruelly as a beautiful young maiden, how shall it be when she is old and gray?

*Fantasia.* Thomas Morley (1597) described the "fantasie" as the "chiefest kind of musicke which is made without a dittie" as "when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it as shall seeme best in his own conceit."

*O quam metuendus est locus iste.* Written for the consecration of a new church, the text reads as follows: "How fearsome is this place! This is no other than the house of God, this is the gate of heaven" (Genesis 28:17). "...and to him who knocks, the door will be opened" (Luke 11:10).

*Verbum Caro.* "So the Word became flesh; he came to dwell among us, and we saw his glory, such glory as befits the Father's only Son, full of grace and truth" (John 1:14).

*Rorate coeli desuper.* Composed for Advent, the text uses the notion of falling rain and the germination of a seed as an allegory for the proclamation of the arrival of the Saviour.

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The Faculty of Music Historical Performance Ensembles consists of a number of vocal and instrumental groups who are involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the direction of Gregory Johnston, assisted by Timothy McGee and Mary Enid Haines.